

MACHETE GIRL

AUSTRALIA'S FIRST CYBERPUNK MAGAZINE

www.machetegirl.com - YOUR QUARTERLY IMPLANT OF CYBERCULTURE

ISSUE 04 - YEAR 2011

CRASH AND BURN EDITION

THIS ISSUE WILL LITERALLY FRY YOUR ANDROID BRAIN

PSYBORG CORP

THE GREATEST CYBERPUNKS FROM COLUMBIA

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SOURCE CODE

MOVIE REVIEW

PROMETHEUS

RIDLEY SCOTT'S NEW EPIC ALIEN PREQUEL

GAMER GIRL

WHAT GIRL GAMERS ARE UP TO

"NEWSWAVE"

THE ANDROID SEX DOLLS ARE FED
UP WITH HUMAN MAL TREATMENT
AND THEY ARE OUT FOR BLOOD!!!

PAGE 28

+PLUS+

TEK WAR vs CHARLIE JADE

- A NIGHT OF HORROR 2011

- SHALLOW NATION PIX

- PORTAL 2 REVIEW

- TOP 10 ANDROIDS

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WITH THIS ISSUE

MACHETE GIRL

AN AUSTRALIAN CYBERPUNK MAGAZINE

-[INPUT FROM MACHETE GIRL]-

You...yes you! submit to interrogation... Without you, the individual, we would cease to function. We must know your thoughts, your intentions, and your future. We thank you for your patronage at Machete Girl...

Machete Girl 4.0



E.D.I.T.S.

EVOLVE & DESTROY IDIOSYNCRATIC TECHNOLOGICAL SENTIENCE

As always between each issue a lot goes down... I foolishly decided to follow the white rabbit to the same club that Neo once did, the "Hellfire", and whilst Neo found Trinity, I was exposed to torture; being racked, waxed, cut and then whipped. Oh well each to their own I suppose 0_o That same night I witnessed a girl being kicked in the face and the drowning of an iphone in blood. I believe all substandard tek deserves thus >_<

Oh by the way have you seen the new Deus Ex Human Revolution trailers on the site?!?! Man that gets me pumped up and helps me to realise the culture is well and truly alive!

I firmly believe we are living in the age of the cyber world vs the real. Peeps are living their entire lives online and I see nothing wrong with that while some others just don't understand. Not to worry tho, together we shall mould them into slave tek beings that will do our bidding.

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DATASTREAM DZ



MACHETE GIRL

THE HACKER CHRONICLES

ACCESS WEBISODES SOON



Psyborg Corp.

Make me believe that I live in a cyberpunk dystopian future and that there is an elite electro industrial resistance group out there fighting the corporate infrastructure! Well that's the experience I have every time I listen to Psyborg Corp. This band of illegalistic time travelling brigands from Bogotá, Colombia, are fighting for your very survival and freedom to express you anti social behaviour.

The signal Assault commandos consist of pSYBORG, MISS PIXEL, USERX86 and GIA. Their music would suit any heavy electric cyber industrial club scene or add to anyone of your mmo gaming experiences during pvp or wartime as they truly get you pumped. The visual element to their music style is clearly evident.

The lyrics are also quite intense a carry a message. The message I received from my intelligent homing digital visual coms system (my email) was that that they are fed up with the way government and corporations have rule of law in this world and they have travelled back in time to stop the

machines of war (My Mechatronics) from tearing apart humanity and even dirty little experience we hold dear.

Machete Girl Salutes Psyborg Corp for kicking some serious ass in the cyberpunk scene D>



DATASTREAM D4

THE CORPS

SIGNAL ASSAULT COMMANDOS



P5/BORG
BIOMECHANICAL VOX MODULATOR

THE CORPS

SIGNAL ASSAULT COMMANDOS



MISS PIXEL

FOURWIRED SEISMIC SHOCKER

THE CORPS

SIGNAL ASSAULT COMMANDOS



USER X86
SIXWIRED COMPLEX SYNTECHORD

THE CORPS

SIGNAL ASSAULT COMMANDOS



GIA

SYNTHETIC MULTIFREQUENCY GENERATOR

DATASTREAM 08



HORRORPHILE'S HIGHLIGHTS OF THE 5th ANNUAL A NIGHT OF HORROR INTERNATIONAL FILM FESTIVAL



Festival directors Dean Bertram and Lisa Mitchell have been faithfully spilling movie blood for Sydney horrorphiles on the big screen for the past five years. More than a dozen independent features and dozens of shorts from around the country and abroad are spread over nine days. A Night Of Horror Film Festival descends gleefully into the cinema Darkness and embraces the tenebrous forces of this much-maligned, but oh so invigorating genre.

This year, from March 31st until April 8th (plus additional pre-festival screenings March 26th), there was a return to more low-budget fare, however, there was much bloodlust to be savoured! Audience numbers were up, and the enthusiasm of patrons and filmmakers alike was palpable. Newtown's Dendy Cinema foyer comes dead-alive when A Night Of Horror is wreaking havoc. If you're a fan of nightmare movies and you live in Sydney, do yourself a favour! Check the website for next year's festival dates, and how to become a Festival Fiend!

As one of three judges on the short film jury I got to see over sixty short films. There were fifteen features, of which I saw twelve. Here are my feature and short film highlights from this year's A Night Of Horror.

MACHETE GIRL CREW WITH THE A NIGHT OF HORROR CREW



Midnight Son (USA), directed by Scott Lebrecht, was a dark and lonely romance about an artist suffering from vampirism. This was my personal favourite of the festival; I loved the mood and characterisations. A great debut.

Wound (NZ), directed by David Blyth, was an over-the-top descent into a woman's madness and delirium, sparked and fueled by the dark spectre of her younger sister. This won the Festival Awards for Best Director, Best Film, and Best Actress.

Absentia (USA), directed by Mike Flanagan, won the Director's Choice Award. A creepy, well acted mystery horror with a Lovecraftian edge. Flanagan is a director making waves.

The Reef (Australia), directed by Andrew Traucki, was a lean, mean, very tense killing machine; a Great White shark menacing and eating a clutch of guys and girls off the Great Barrier Reef. This won Best Aussie Film, Best Special Effects, and Best Actor.

The Tunnel (Australia), directed by Carlo Ledesma, was a compelling and frightening faux-documentary set in the labyrinthine tunnels under Sydney. This won Best Aussie Director, and another debut director to watch out for.

Skew (Canada), directed by Seve Schelenz, was a "found footage" flick, but highly original, very unnerving and with a serious mindfuck twist in its tail. This won the Independent Spirit Award. Keep your eyes out for this director too.

The Last Lovecraft: Relic of Cthulhu (USA), directed by Henry Saine, was unabashed, horror-comedy entertainment, and was probably the most popular screening amongst festival patrons.

#12 (USA), directed by Jorje Krippe, was a strange beast. A pseudo-snuff movie that resonated with a vivid nightmare atmosphere and a strong female performance, but failed to deliver the promised goods. It remains one of the most powerful features that screened, but ironically it remains the most frustrating.

--- Bryn Tilly

Horrorphile - Pleasure of Nightmares
www.horrorphile.net



Of the numerous short films these impressed me the most;
 Hush (USA), directed by Shireen Hinkley
 The Zombie Monologues (Australia), directed by Andrew Lane
 The White Face (USA), directed by Jason Bognacki
 Recollection (USA), directed by Federico D'Alessandro
 Axed (Australia), directed by Joshua Long (which won Short Film Independent Spirit)
 You Are So Undead (Canada), directed by Alex Epstein
 To My Mother and Father (UK), directed by Can Evrenol (which won Best Lovecraftian Short)
 Home (Australia), directed by Cameron McCulloch (which won Best Aussie Short)
 MutantLand (USA), directed by Phil Tippet (which won Best Animated Short)
 Red Balloon (UK), directed by Damien Mace & Alexis Wajsbort
 United Talent Monster Agency (USA), directed by Greg Nicotero,
 Hitched (Australia), directed by Dylan Tilbury; Click (UK), directed by William Prince
 Poltergeist (UK), a music clip directed by and starring Prano Bailey-Bond
 Ohrwurm (Denmark), a music clip directed Michael Panduro

...last but certainly not least, the outlandish and perverse Cosas Feas (Mexico),
 directed by Isaac Ezban, my personal favourite, and also the winner of Best Short.



MICHAEL FASSBENDER

CHARLIZE THERON

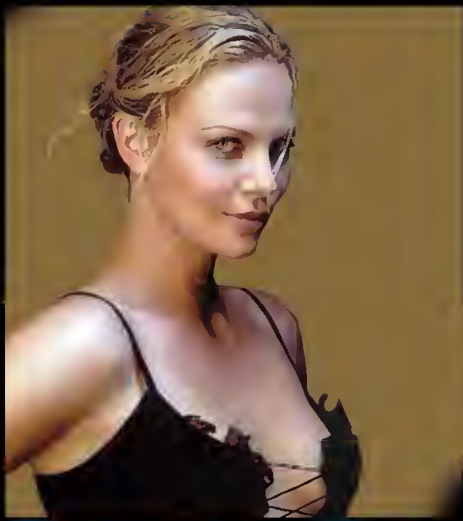
NOOMI RAPACE

IN SPACE...
SOMETHING CAN HEAR YOU SCREAM

A RIDLEY SCOTT FILM

PROMETHEUS

JUNE 2012



PROMETHEUS RIDLEY SCOTT RETURNS TO HIS ALIEN CREATION

The God that gave humankind the creation of fire, and provided Mary Shelley with inspiration for her novel Frankenstein was a Titan known as Prometheus. According to Greek mythology Prometheus stole fire from Zeus and gave it to mortals. An enraged Zeus punished him for his crime by having him bound to a rock while a great eagle ate his liver every day, only to have it regenerate, to be eaten again the next day, and so on.

I wonder if director Ridley Scott will feature one of the malevolent alien beasts eating out a man's liver in Prometheus, his upcoming new Alien movie? Yes, that's right: director Ridley Scott has made a return to science fiction and is boldly re-booting his own terrifying nightmare.

I had feared terribly that Alien (1979), my favourite horror movie, would be set upon by Hollywood and given the dreaded remake treatment. I knew it was only a matter of time, especially considering how many other classics have been plundered over the last ten years. And then I caught wind of something intriguing: not a remake of the original, not another dire Predator vs. Alien sequel, but a prequel, and not just one, but two, both to be directed by Ridley Scott.

Since this news surfaced last year the project has snowballed and refined itself into a formidable creature indeed. Principal photography is well under way on a big-budget single feature with a preliminary three-week shoot already wrapped on the huge Pinewood Studio in Toronto. The lead actors include Charlize Theron, Michael Fassbender as an android, and Noomi Rapace as a scientist. Fassbender's android is very possibly from the same factory that made Ash (Alien), Bishop (Aliens) and Annalee (Alien: Resurrection). H.R. Giger returns in a design advisory role. Cinematography is courtesy of Dariusz Wolski and production design courtesy of Ridley Scott regular Arthur Max. The screenplay is by Damon Lindelof (who penned much of the TV series Lost) and newcomer Jon Spaihts.

There has been much speculation over what the plot will be for Prometheus, with Ridley Scott and 20th Century Fox remaining very hush hush. Until the movie is released in June 2012, speculation will remain rife as to what story or stories Prometheus will be telling. An early draft was "leaked", but whether any of it will actually appear in the final version is anyone's guess. But boy, the elements are tantalizing!

The biggest lure is the Space Jockey, the alien pilot discovered dead at the base of a giant command module or weapon in Alien. The Space Jockey scene was one of Alien's most memorable scene: Dallas, Kane and Lambert enter a massive derelict spacecraft on the surface of an inhospitable planet. They climb up onto a large circular platform and are faced with the Space Jockey astride this huge phallic device. The Jockey has been dead a long time, fossilized, its chest ruptured.

The origin of the Space Jockey has always been a favourite topic amongst Alien fans, and Ridley Scott revealed early on that his Alien prequel would definitely be telling the story of the Space Jockey and its spacecraft: how did it get there? What was it doing? What happened to it?

Along the way the prequel movies morphed into Prometheus (with original director Carl Rinsch being replaced, at 20th Century Fox's request, by Ridley Scott). Scott, who hasn't made a science fiction movie since Blade Runner (1982), teased fans by suggesting a new mythology linked to the original movie: "Alien's DNA". The leaked draft had curious dual narrative threads: the first set on a world, possibly called Zeta Reticuli, and centered around two human men who are being kept as slaves, and forced into homosexual union as part of a confused breeding experimentation, conducted by the Space Jockeys, known as "Growers". The "Growers" are terra-formers, bioengineering the Aliens as weapons to clear a planet before they settle on it. So Alien suggests that the Aliens ended up killing their creators, the Growers.





The other storyline, which does not intersect with the first, follows a spaceship called Arrowhead under the command of The Complex (a rival to The Company which featured prominently in *Aliens*), which patrols the outer rim for extra-terrestrials. This craft ends up being the derelict ship on the barren planetoid in *Alien*.

This all sounds exciting, but one must keep in mind that none of this is confirmed and may not end up in the final movie. Ridley Scott is notorious for releasing script and production details about his movies that never come to fruition. (Remember when Robin Hood was called Nottingham and Russell Crowe was going to play both Robin and the Sheriff?)

Screenwriter Jon Spaihts had an un-produced screenplay about a terra-forming spaceship called Prometheus, so it seems Ridley Scott has incorporated elements of Spaihts' script and has been fusing them with Damon Lindelof's imagination and his own fervent mind ... not forgetting the original *Alien*'s DNA.

I think it's safe to say the Space Jockey will feature in *Prometheus*, as an eight-foot long animatronic model has been built, as well as the alien's cockpit. According to one insider's report there's also talk of an enormous semi-human head piloting a spacecraft. Now that does sound promisingly surreal! There is also mention of a premise date of 2085, some thirty years before Ripley's character, with The Company known only as Weyland (before the geek-famous merger with Yutani).

But most exciting of all (especially to fans of the original movie and those of us who lean toward the horror genre) Ridley Scott has declared that *Prometheus* will be "really tough, really nasty." *Alien* possessed a deliciously tenebrous and uncompromising nightmare realm. "It's the dark side of the moon," explains Ridley Scott. "We are talking about gods and engineers." Fingers crossed Scott manages to maintain the adult edge and hold onto the director's cut. He is insisting on an MPAA hard-R rating (which would be an MA in Australia, possibly an R). However 20th Century Fox were reticent about allowing Scott the \$250m budget for something that wasn't PG-13 (a very similar scenario to Guillermo Del Toro and his *Lovecraft* project. At the Mountains of Madness, with Universal, who have since pulled out of funding the movie for \$150m because he refused to give them a PG-13).

A dubious technique is being employed; *Prometheus* will be shot using the same 3D cameras James Cameron developed for *Avatar*. I thoroughly enjoyed the immersive three-dimensional experience of *Avatar* in 3D, but there is part of me wants *Prometheus* to remain "classic".

Location shooting for the movie will include Morocco, where apparently a model pyramid has been constructed (the scale of which is not clear) giving credence to the story concepts involving an archeological dig where the Alien DNA is discovered, and the original location of the Alien's eggs from Dan O'Bannon's screenplay (the concept of which was dropped for *Alien* but re-inserted for *Alien vs. Predator*). Apparently Damon Lindelof has been injecting serious biomechanical science fiction strands into the screenplay making sure the movie is as otherworldly and strange as the original *Alien* looked. Morocco is perfect for such geographical illusions.

Gemma Arterton, Abbie Cornish, Natalie Portman, Angelina Jolie, Carey Mulligan, Olivia Wilde, and Anne Hathaway were all considered for the main role that eventually went to Charlize Theron. Noomi Rapace, however, was Ridley Scott's first cast confirmation back when the project was still going to be two prequels. With Michael Fassbender in a major role, it's obvious Ridley Scott's canny casting hasn't abandoned him.

I'm sure we've got nothing to worry about. Ridley Scott will deliver a stand-alone movie that is as brilliantly atmospheric, imaginative, and nightmarish as *Alien* was ... and still is.

--- Bryn Tilly
horrorphile.net and cultprojections.com



FROM THE VISIONARY DIRECTOR OF 'MOON'

JAKE GYLLENHAAL

MICHELLE MONAGHAN

VERA FARMIGA

SOURCE CODE

IN THEATERS APRIL 15, 2011

SOURCE CODE REVIEW BY YASMIN VAUGHT

American Soldier, Captain Colter Stevens (Jake Gyllenhaal) wakes up on a train in Chicago, miles away from Afghanistan, to discover that he is in the body of another man. He eventually learns from Captain Colleen Goodwin (Vera Farmiga) that his reality is being simulated by a thing called the Source Code and that he is living the last eight minutes of another man's life in order to figure out who planted a bomb on the train.

At first it feels as though we are in a Groundhog Day or Run Lola Run type scenario in which the protagonist must relive the same moment in order to move on within the same reality, however that's not how the source code works.

It is difficult to talk specifically about what the source code does, without giving away spoilers. Besides, it makes for a weightier discussion after viewing if you have to debate about what actually happened. So those of you, who expected to read this and make sense of the source code, would have more luck in a philosophy or physics lecture than in reading this review; as the writer of Source Code.

Ben Ripley has quite clearly given us a challenging 'Choose Your Own Adventure' style quest. A quest which leads you to the forever convoluted discussion of frozen memories versus parallel universes. Whichever way you consider the Source Code, I don't believe that you could rule out the possibility of the multiverse perspective, which also explains the lack of a time travel paradox each time they reset the eight minutes and explains a particular moment which I cannot divulge without spoiling the twist.

The concept of a multiverse as explored in Source Code is also becoming easier to identify with in real life, as our own worlds become more and more hyper-real. That is, we are building reproductions and representations of reality in our everyday lives. Consider the replicas of fashion, retail products, architecture and lifestyle.



You can go to a McDonalds in Sydney or Budapest and the 'M' symbol would remain the same and the food too, to a certain extent. This hyper-reality becomes such that we begin to question what is a copy of what? Are we creating other realities within our reality? Some theorists believe that it is possible we are actually currently living in a simulation of a simulation of a simulation (etcetera) but we could never know, because our information processes would then just be mere simulations.

Another theme that was quite obvious in Source Code was the means in which an agency can ethically take control over a body and a mind. This theme in particular was quite frightening and is addressed quite early in the film, but I wanted to see how this came into being within the societal context, up until the introduction of the source code.

Which human rights bills were passed and why? This is really my only issue with Source Code, that it wasn't nearly long enough to explore the depth of its own subject matter. It felt more like it was a pilot episode of a new science fiction series in which the premise has been well and truly set, but open for exploration.



I also couldn't warm to the love story as much as I would have liked to. Quite possibly due to the lack of character development of the female protagonist, Christina Warren (Michelle Monaghan), who for all intents and purposes was brilliant in this role. She didn't get the chance to connect with Gyllenhaal even though it was insinuated that they were falling in love. Their first few scenes together were full of chemistry and longing, and then as the action picked up, it kind of dampened somewhat, resulting in a few unclear moments. I guess this love story is open to interpretation as well, but it just wasn't convincing enough to make me care.

Sure I wanted Gyllenhaal's character to thrive, as we are given hints about his life and relationships. If anything, the entire emotional subject matter was expressed through his character, forgetting everyone else. This wouldn't have been a problem for me, except I couldn't really understand why screen time was given to their characters connecting with each other, when it could have been spent dissecting the theory behind Source Code.



I would like to take a moment to mention the marketing for Source Code, which placed a heavy emphasis on the action sequences, which are surprisingly limited in the film. This was especially confusing, because it seemed quite clear that Director, Duncan Jones wanted us to focus on Captain Colter Stevens' emotional and psychological processes, rather than just watch him blow stuff up. Duncan Jones made a similar choice with his first feature film, Moon, in which the protagonist only leaves the space ship once or twice, and without unnecessary blasts and explosions as filler. We were held to our chairs instead by the intrigue and mystery of Moon, that seemed to unfold beautifully as the plot progressed.

Moon was just that bit more successful than Source Code in pulling me into the story. In part I believe this was because of the light hearted humour of the lead character and the fact that it took its time. Source Code also feels like a studio film, unlike Moon. From the tight ninety minute running time, to the unnecessary romance, it is quite obvious that there was more consideration for mass audience reception than required. I would have been happier for another half an hour to explore the characters and the principles of the source code technology. Instead the technology is introduced to us quite swiftly and leaves gaps in the story; gaps that I am sure were not in Ben Ripley's original draft, but were decisions made in order to get picked up by a studio.

Duncan Jones seems to have made all of the right decisions with Source Code, which is why I feel compelled to place accountability of any errors down to tight editing decisions and studio pressures, rather than any faults in direction or the actors' abilities. I like what he tried to do with this film and I especially appreciated his obvious influences from the science fiction, thriller and horror genres. Influences that come across as a tribute to greats such as Alfred Hitchcock, Jean Luc Godard and Terry Gilliam and the unique ways in which they put science fiction to the screen. All things considered, Source Code certainly is a mind bending science fiction thrill ride that makes you question reality and leaves you wanting more. Perhaps when Duncan Jones is finished plotting to make the rumoured Blade Runner inspired flick, Mute, then he can get to work with Ben Ripley on the rest of a Source Code series, because I for one am hooked.

Essentially, Source Code is an intelligent film that plays as 12 Monkeys meets Groundhog Day and Phone Booth, mixed with a mild dose of postmodern philosophy and science.



SHALLOW NATION

MARCH 2011



SHALLOW NATION

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THE SUPPER CLUB

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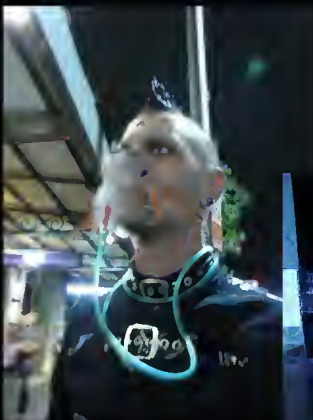
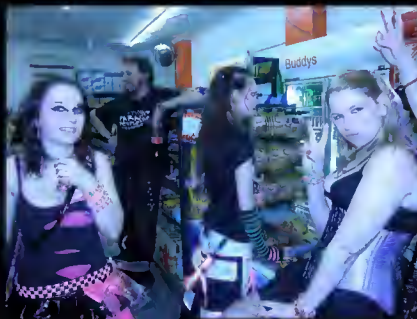
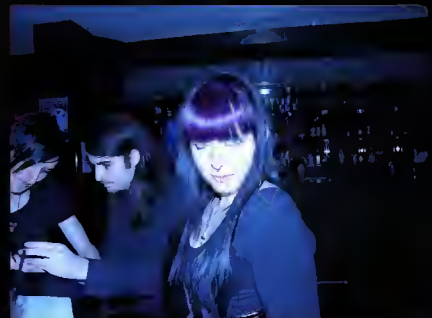
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WWW.SHALLOWNATION.NET

SHALLOW NATION

MARCH 2011





TEK WAR VS CHARLIE JADE

BY COMWEDGE

TEK WAR

TEK WAR



BACK in 1994/ 1996 I never really afforded Tek War my time in fact most people didn't which is probably why it was cancelled in its second season. There was something too Star Trek Next Gen about the computers and the acting seemed a little odd.

Having recently re-watched the series (18 episodes and four movies) I have become a total Tek War fan. The series is strung together by unique stories around an ex cop/ ex tek addict Jake Cardigan who just spent 4 years in "the freezer" for tek addiction related crime. Now he's a corporate bounty hunter/ detective on the hunt for any criminals his corporation deems worthy.

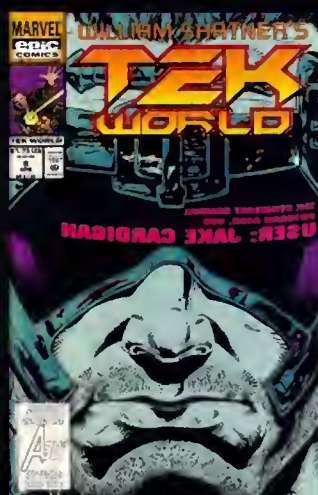
The corporation is 'Bascom' led by Walter H. Bascom, William Shatner's character, a mysterious man who stays in the know but only shows up in select episodes. Also noteworthy is the early appearance of Torri Higginson as Beth Kittridge, better known for her role as Dr. Elizabeth Weir in Stargate Atlantis. You may recognise several other characters throughout the show which will keep you going.

'Cardigan' seems to go through a few partners as the 2045 is a pretty dangerous place to be, nonetheless travel seems to be somewhat instantaneous in the show and Brazil is probably not a nice place to visit after the war...

The technology itself is something rather unique. Handheld devices that detect subtle changes in the air or thousands of different chemicals, this tech was not around at the time but very similar devices are being used today.

Tek chips however are very addictive fantasy simulations delivered via headset and can cause severe brain trauma if abused which is why it is illegal.

The Tek War started off as novels, then the TV series, comic books and finally a computer game based on the duke nukem engine. It's a really great series if you can find a way to get your hands on it. Still working on getting the movies...



TEK WAR VS CHARLIE JADE

CHARLIE JADE

BY COMWEDGE



CHARLIE JADE



Charlie travels from a place called alpha verse (Cape City) into beta verse (Cape Town South Africa). He is a detective in a parallel world about 50 years ahead in technology and about 100 years behind in moral consciousness. A Place where technology and corporations rule and the biggest and most vicious of these corporations is known as Vexcor. A Multinational conglomerate that extends its hand over three parallel universes. Alpha, Beta and Gamma. Vexcor has created a physical link between the three which is steadily destroying all three universes until they are sabotaged by a woman named Reena and her partner from Gamma Verse.

Charlie Jade watches the event from all three verses and doesn't understand why. In the explosion Charlie is trapped in Betaverse (Our universe) but he is not the only one. Reena is trapped with him. So are several Vexcor employees who came through the normal channel before it was destroyed.

The most interesting of all the characters in this complex story has to be Ol Boxer the son of the chairman of Vexcor who can travel at will between the versus. The amount of variations he plays of himself at points had me in stitches. Especially the scene where he fully imitates a Geisha.

Alphaverse:

Alphaverse is a technologically advanced, capitalist state with a population of twelve billion people. It's a high-tech world gone mad, choking on better, faster, newer technology.

There is no real middle class, just the very rich and everyone else. 1% of the population controls 99% of global wealth. It's a world ruled by money and driven by greed, where borders and countries have become obsolete. Society is controlled by the economic power of a handful of profit-driven multinational corporations.

The cities of Alphaverse are crowded and dirty, the air thick with smog. Poverty and crime are rampant; law enforcement is swift and brutal.

Alphaverse is quickly running out of raw materials and natural resources. You can still buy anything you want, but hyper-inflation keeps everything just beyond the reach of the average working drone.

Betaverse:

Betaverse is our universe, our world, one half hour from now. As far as Vexcor is concerned, the sumulative effect of man's history, culture and economics has driven our world beyond saving. It is considered just a link in the chain to the real target - Gammaverse.

It's a world of capitalist economies and struggling democracies, fallen communist regimes and fanatical religious dictatorships. A world of overcrowded and polluted cities, vanishing rainforests and dying oceans. A dehumanizing and frustrating world of sensory overload, choking on technology and becoming more like Alphaverse every day.

Gammaverse:

Gammaverse is an egalitarian state with a population of three billion people. It's a low-tech world of cities no larger than ten thousand people, composed of families no larger than four, a world where there are no rich or poor, only middle class.

The principles of democracy, balance and harmony are revered by its people. Everyone over the age of 17 has the right to vote, and must exercise that right. Gammaverse recently reformed its global democracy government structure, electing the One Globe Authority to standardize all rights and services. Nations and borders did not cease to exist, but "Humanity Codes" standardized society into one global free trade zone with common regulations for customs, economics, immigration and freedoms of movement, education, security, agriculture, welfare regardless of the region.

The atmosphere and oceans of Gammaverse are healthy and...

TEK WAR VS CHARLIE JADE

BY COMWEDGE



CHARLIE JADE

CHARLIE JADE

...unpolluted. Ecological responsibility is built into the sensibilities of all its people. It's a world of equal opportunity and education, a healthy culture with minimal poverty and almost no crime.

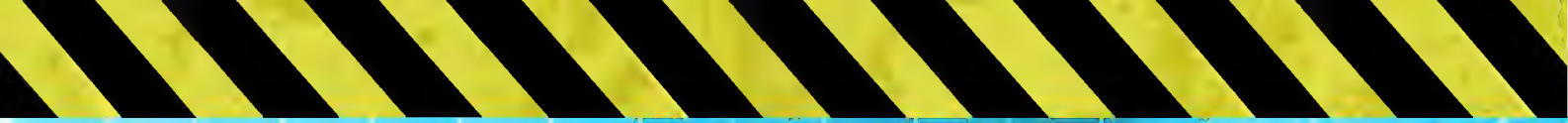
But although Gammaverse looks idyllic and serene, it is far from perfect. Behind its peaceful veneer stands a corrupt and powerful bureaucracy, obsessed with curbing overpopulation, and backed by a powerful police force. On the surface, all appears serene, but just below, as with all societies, there are flaws and faults that will destroy the society, if allowed to grow.

The first few episodes make it difficult to get a handle on the story. There are some risky choices made in the editing and soundtrack which make the show difficult to watch at times. Soon however you realise that significant steps are being made in the story per episode and these issues are resolved. The visuals are pretty spectacular and the music rings of Bear McCreary's music for *Battlestar Galactica*, another point which can be annoying at times.

Overall the series is a very interesting trip through hi-tech versus low-tech cyberpunk and you do feel as though you are part of the story as you are watching constantly trying to figure out all the mysteries of this 20 episode series. Had the series continued I believe more of the story would have been explained but as so many other sci-fi shows it was cut before its time.

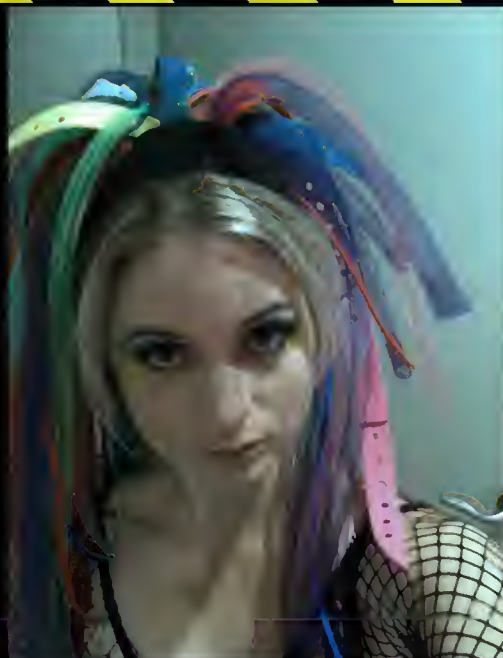
More about this show at the official website: <http://guide.charliejade.net>





**GAMER GIRL
JESS JATTA**





Girl Gamer

My early memories of fun involve throwing away my Barbie dolls to play with my brothers MatchBox cars, using my brothers toy katana to play ninjas with my soft toys and smiling politely when receiving Grabbed by the Ghoulies on Xbox as 'all the girls love it'. It became apparent that there was an ideological gender divide in regards to what young boys and girls should enjoy and I evidently appeared to be on the wrong side of it.

This didn't stop me from getting into gaming and continuing to enjoy it regularly, even after I was able to purchase alcohol legally. Yet, the gaming experience is in some ways markedly different for a woman and as such I plan to illuminate the divide as best I can, considering I have never been a male gamer and can't comment on their side of the story. Since there is a lot of ground to cover, I have broken this down into various sections, let us begin.

DISADVANTAGES

FEMALE CHARACTERS

I am sure that most gamers, myself included, enjoy playing a character of the same gender. I know that I get bored of playing Agent Gain, man of steel, rippling muscles and brutish one-liners, in almost every single first person shooter. When I see a game with a female character I immediately want to pick it up and play, just because it offers the ability to hopefully connect a little more with the character. I may also imagine, just a little bit, that I am that character, that I am that uber awesome in real life.

After pushing the disc into the console and reverently watching the opening cut-scenes, I am greeted with Tiffany Model McBooberson, a one-dimensional feminist with a snarky distrust of men, a limited back story and formfitting clothes that look like they have been produced by Digital Playground and Adam and Eve. Her screams as she gets attacked are disturbingly erotic and a whole team of developers must have been assigned to making her boobs bounce delectably whilst she runs. The main characters breasts bouncing just enough to hint that she is not wearing a

bra, but not too much so that they still appear perky to gravity-defying extremes.

I do like to play an attractive character; I found John Marston from Red Dead Redemption a little too grizzled and kept feeling like I was playing a villain. I still referred to Scott Shelby, the portly private detective in Heavy Rain, as 'Jub Jub' until the very end of the game. Still, in quite a few games the female characters can be more than disproportionate; the Amazonian in Diablo comes to mind.

Samus from Metroid is always a great example to be touted as a strong female character that didn't have to get most of her kit off to win a boss fight, (until team ninja and other M had a go at her) but I can't really think of another. I also notice that in Smash Bros her clothes come off when she dies, cheers Nintendo.

'GIRL' GAMES

Going to EB Games as a girl often means the sales assistant is quick to help me, as I immediately appear to be either buying games for my boyfriend or I desperately need advice on buying games for myself. I am then pointed to Grabbed by the Ghoulies, the Sims or any kiddie or brightly pink coloured game on the shelf. Games that are targeted at women seem to be a mix of Spice Girls extremism, bright colours and are often more than a bit tacky. Or is it that we are just recommended games made for kids instead.

Even Square Enix made this mistake; I loved Yuna, she was a great character in Final Fantasy X, but Final Fantasy X-2 was a girl power extravaganza, including characters that gathered outfits (they tried

**GAMER GIRL
JESS JAFFA**

to dress it up calling them dress-spheres but we all knew they were outfits) to unlock abilities, picking up the microphone to sing on stage in pretty dresses and battling a villain that shoots love hearts at them.

THE LOVE INTEREST

Females really fall down in games when they are not the main character. There are two common archetypes, firstly they are frustratingly inept from the start and they need to be rescued all the time by the male protagonist, think Zelda. The second, sashays sexily into the game as a savvy independent character, usually with an irritating personality to match and then slowly devolves and by the end becomes a frustratingly inept party member who needs to be rescued all the time.

Half the time when playing Ico, I wanted to push Yorda into the shadow creatures rather than continue to save a woman who wouldn't move unless I was holding her hand. In Prince of Persia, Two Thrones, Farah started off as an irritating wanna-be-Wonderwoman and ended up being as useful as Yorda and just a bloody annoying.

I understand that the protagonist should save the world, and they are the centre of the game, but the protagonist is almost always male and then the secondary character, often the love interest, is an annoying plot-filler. It's the old boy meets girl, boy saves girl plotline and it is over used to the extreme and it appears that most developers suck at creating new and interesting storylines.

ARMOUR

Armour for women, especially any Rogue class, is less than what I would wear to a rave. Evidently my Night Elf Rogue going into battle is better protected with mithril butt floss than a full suit of armour. There is a long list of games I could mention but we'll stick with Ivy and Sophita, from Soul Calibre, actually most if not all the female characters from Soul Calibre. Can I also mention Heavenly Sword?

MALE GAMERS

Where being a 'girl gamer' stands out is when we interact with the other sex, cue my experiences with games including Counter Strike, Ragnarok, World of Warcraft, Aion and recently Rift. Although the stereotype is becoming untrue and a lot of women

are playing games, there are still a lot more men online clocking up large amounts of hours than there are women. Just like the stereotype of the nerdy and romantically challenged male gamer is becoming untrue, there are still a lot of people playing that still fit into that stereotype.

Unluckily a lot of male gamers seem to think that if a woman is into games and single, then she must be interested in them. There is that awkward pause when you first talk to your guild mates on vent, quickly followed by 'you're a girl?' and shortly follow the inevitable requests for pics. It heralds the start of a more annoying level of interaction with people you used to instance with comfortably when they thought you were male.

A word of caution to all female readers who also play online games, do not mention ANYTHING about sex, porn or nakedness. This only opens up a whole lot of flirting and creepy interactions with 'friendly' guys who will cling to you like Charlie Sheen to a bag of cocaine, and potentially follow you from one MMORPG to the next.

There is also the odd 'make me a sandwich joke' as well, I say odd, as one person may only crack it once in a while but after hearing it from person after person after person, it gets pretty old. Especially since I'm not very good at cooking and there are Subway branches everywhere. 'You have a job; buy your own damn sandwich!'

Often male gamers will see the girl in their guild as a source of advice on all things female. Conversations on Vent quickly turn from chatter about the instance or favourite episodes of Family Guy, to questions on how can 'nice guys' pick up. Evidently women as a gender collectively know all of this information and up until now haven't shared it, the first woman who does is going to make a fortune.

Also, perhaps because women are seen as more sensitive and considerate, I have often been placed in the role of guild counsellor when playing MMO's. I have found that male players, especially late at night, want to open up about their problems/disappointments/lacking sex-life and they feel embarrassed to discuss it with other guys in the guild. I haven't found an easy way to avoid these awkward conversations without making odd tensions with the guild, so once again I will be stuck going through a dungeon making sympathetic noises to the person I'm chatting to and convincing them that they just haven't met the right woman yet.

**GAMER GIRL
JESS JAFFA**

ADVANTAGES

PRESENTS

I may have mentioned various issues I have when playing with male gamers but there are definite advantages, especially to the more mercenary of women. Of course, not all women are going to take advantage of this, and not all to the same degree; but being a female gamer, especially online, can make for an enjoyable gaming experience.

I often found that balancing a social life as well as gaming ended up with my characters not levelling quite as fast as some of my friends online. Yet, after them finding out that I was a female player they suddenly became not only a lot more helpful in assisting me with gaining XP but also seemed to have excess of high spec items that they happy for my character to use.

If a girl is rather attractive, happy to chat on webcam and perhaps mildly flirtatious, ever so mildly of course, then suddenly she may have a new gaming keyboard and mouse, the expansion packs for World of Warcraft and Aion and new headset – cheers, Gat. With the addition of an Amazon wishlist an ethically challenged female gamer may find herself with an updated wardrobe as well, how's that for collecting dress-spheres? More enjoyable than playing FFX-2!

LESS PRESSURE TO PERFORM

Watch two guys talking, one of them mentions that he's into gaming a little, the other agrees. Instantaneously I am now witnessing a pissing contest on who is the bigger, better and palest screen hugging, controller humping gamer. Initially they discuss what games they have already 'platinumed' on PS3 and their online ranking when they played Counter Strike, but then they move onto criticising both mainstream and fairly unknown games to prove that they are also a gamer with a discerning palate. Basically the next hour or so of conversation turns into a competition on who has the least amount of social life.

If a girl mentions she has a few games that's the end of the story. There is no competition on who plays the most, usually just comments of 'oh, you game?', 'I've not met a girl who's into games before'. There is no need for me rack my brain for game knowledge or reference my gaming achievements as the competition really isn't there. Gamer guys seem to be genuinely happy that a girl is just into games to begin with.

SOCIAL BONUS POINTS

Often it seems a social detriment to a guy if it is known he is into playing games, often with members of the fairer sex who don't enjoy the pursuit. On the other hand if a girl mentions she is into gaming, even with guys who don't play games she is seen as relatable and 'not prissy like the other girls'. In that one sentence where I declare that I rather like gaming I have become an approachable woman who is happy to let her hair down.

If I chat to another gamer in the room with a small reference to a popular game or geeky shirt I have created an instant friend for the night. It often appears that I have bypassed the need to be witty or interesting to engage that person in conversation and to get them to add me on Facebook to increase my friend count as we have immediately found common ground.

If it's a guy then I can often score free drinks, again this is under presents but it was worth mentioning, because free alcohol is always worth mentioning.

THE EXPERIENCE AS A WHOLE

Basically I love it! In some ways it sucks, especially when it comes to a lot of gaming content as it seems developers are following stereotypes that aren't really relevant anymore. But the social bonuses of being a female gamer as well as just the general enjoyment of playing a game make up for it.

At the end of the day, there is nothing better than coming back from a rather lame day at work, university or with the family and being able to put on a mindless shooter game and blowing up someone's head with a shotgun. It is even better if the game creates a neat little splatter effect on the wall behind them.

In my opinion games are bloody enjoyable, especially if I can get free presents.

G4M3R GIRL





MACHETE GIRL - 5

...ANDROID

Liberated from service to her master in a violent spiritual awakening this android had to find work in the darkest areas of capital city.

At first taking jobs that most humans wouldn't consider, then moving onto more criminal exploits suited to the abilities of her kind. Scarcely would anyone realise that this woman is an android if not for the high price of flesh. You yourself may be forgiven for waking up next to this very being thinking she were human.

...perhaps you just have.



■ ■ ■ MACHETE GIRL: Katie Day O'Neil

Direction: Rachel McLachlan

Photography: Jez Kabanoff

Makeup/spfx: Noon Willows

Skirt by QueenOfDarkness courtesy Gallery Serpentine





Fifteen years ago I was truly inspired by the movie strange days. I saw myself in the character of Lenny, an illegal software peddling cyberpunk who sells the experience of being another person for 15 minutes. Technology, we all believed, was going to catch up to the cyberpunk dreams of X Gen.

Fifteen years later, while a lot of the technology is still being realised, we find ourselves struggling for our own identity, in a world that pulls us in every direction once we peer down the path of digital exploration...and sometimes it gets so overwhelming that some of us simply get lost in the mundane repetitive patterns.

From the privy 80's hacker to the early 90's cracker, we watched the beauty of the baud turn into an ugly tar clogged world wide web once the general populace caught on, overtaking the computer science haven of Arpanet. There was no stopping each and every dark desire and secret being revealed to all who knew how to listen. It became pure heaven for the devious, peeps claimed the notion of the internet as a new world religion, it was great! Then multilevel marketing platforms were built, corporations and governments became wary, advertising trends were revealing themselves and nothing, it seemed, could stop the ooze of human desire for capital growth.

How naive we were thinking the web would be a platform for freedom forever...oh so naïve.

Firewalls, countries, corporations, banks, mega telcos, religions, racism and mainstream media (herein known as enemies) have taken control of OUR internets and it is only when enough people are pissed off that we read of some pathetic attempt at a DDoS attack shutting down some servers for half a day costing some government/ corporation millions and even then we are directed by the media, to feel sorry for these poor 'victims'.

Albeit stricken by some measure of control; the only thing on the internet that makes us feel even close to the **wild west of the web** are the social networks and blogs. We can post what we want when we want, but are still limited by the control of the system in which we are given to operate in.

...actually we are quite proud of our anti socialism.

In the old days we could bring the world to the brink of nuclear war (or so your friendly government told the world) now all we can hope for is enough web peeps to work together long enough to take out some pity service for a short time hoping to reach the news and there by bringing down holy damnation on the 'haxors' and there is no shortage of terminology in the English language to help demonise us such as 'terrorists' or as 'anti-social', actually we are quite proud of our anti socialism >_<

As an internet nation we must face facts. The Wild West of the web is gone and we are fighting for our very survival. Globalisation will bring the downfall of culture, to a certain degree, yet will still give us the opportunity to hack crack and freak and occasionally work together with others to bring down some minor corporations on a slightly more damaging scale. Note though our enemies are gearing themselves to the next generation about to implode on the global digital front.

Z-Gen are the first truly born of the web generation, whereas Y still remembers cassette tapes (wholly amusing when I mentioned beta tapes >_<). Z-Gen will be the terminators, blade runners and haxors of the future, who have not known life without the internet, and us worn out impoverished or imprisoned X-Y Gen hackers of old are counting on them to continue our legacy: To find the holes and exploit, to break the unbreakable to remind our enemies of who we are, where we are from and what we can do to you if you try to squash us. To carry on a legacy of freedom using the tools you have on hand and your wits not to get caught.

The world is in revolution, being torn apart by earthquakes, war and floods and you can watch it all on youtube after the 30 second advertisement... ..exit

==RANDOM INPUT==

WHERE THE INPUT FROM YOUR RANDOM GOES TO

Here's a little concept I've been working on for a while which is called thought net. If our brains are like supercomputers you would (Could) expect that we have a naturally developed ability to wirelessly connect (some might refer to this as psychic ability) to other minds or machines.

Today there are so many signals being pulsed out into our surroundings. Imagine a wireless network that is tuned to a frequency susceptible to the human brain waves. Where if you were to think of the password you could enter the network your computer and the web...is it plausible then to suggest that we might be able to copy or transfer our consciousness? Onto a thought net, allowing us to fully explore a digital realm and thereby exist in a complete state of energy?

What would a thought net look like? Theoretically it could be anything we can imagine but would it be based on the parameters of the system administrator? or those with more powerful connections or imaginations? Let's face it though, we all would pretty much enjoy it looking like the world of Tron.

The host or admin of the system controls the environment i.e. a system is designed and in that design a physical anifestation of the individual that created it. Almost like a writer who directs his reads imagination so to the digital manifestation of any system leads its visitors down a specific design / visual path.

I can't help but think though that there would be many worlds and states of being on a thought net, limited only by the imaginations and desires of those that visit and exist within it.

Alien configurations could become our daily lives where we literally play out another existence or we could simply use the thought net to travel to work without leaving the comfort of our bed, sofa or even spa.

If the writers of Tron and Inception are correct then time spent in a thought net would be slowed down. Hours in there could be minutes in the real world. Imagine the amount of work you could do when such a place is possible to access.

So practically how could this be done?

We need to identify people with brains that are susceptible to particular radio frequencies or radio waves and then use those signals

to generate a two way street. (or find a frequency that is common to all human brains one that is available for all to access) It will start out simple, testing these individuals ability to change or manipulate data on a screen that represents the platform they are connecting to in their minds. Then you can move onto to more complicated applications such as connecting that person to a greater consciousness and thereby constructing the great thought net.

This opens up a whole lot of possibilities, not to mention controversy (which I will not go into in this article). Possibilities such as taking over other peoples' minds/ bodies by transferring your consciousness into theirs, stealing data and leaving no trace, resetting credit for people to zero and controlling military equipment on a battlefield. This is all possible. And so much more as the limit is the power of the human mind .

I believe we are at a point in our evolution where this is not beyond our ability to explore, we can become the masters of our own destiny the future as at hand but is it in your hands to control?



YOU might have noticed of late we've posted three of the Deus Ex Human Revolution trailers on our main site. That is because we think they are the greatest cyberpunk trailers ever created. Somehow they have really managed to capture the essence of the cyberpunk in a dystopian reality.



DUE OUT AUS - AUGUST 25TH

DEUS EX
HUMAN REVOLUTION™



Currently this Deus Ex is a Game a novel and a comic book but based on these trailers we should be seeing a full anime or even a live action feature sometime in the near future.

See the full trailer from our main page here:
www.machetegirl.com/

ACCESS DENIED

HTTP Error 404

404 Not Found

The Web server cannot find the file or script you asked for. Please check the URL to ensure that the path is correct.

Please contact the server's administrator if this problem persists.

DDOS HIT LIST

Denial of service attacks is digital a form of retribution against governments and corporations when normal channels of diplomacy fail.

If you have a local government or corporation who is committing crimes against the people we want to know about it. Email ddos@machetegirl.com and we may post your site here.

Governments:

Clover Moore - Lord Mayor of Sydney

Site: <http://www.clovermoore.com/>

Crime (punishable by DDOS):

Raising the parking ticket meters in Sydney to \$7 an hour to generate more revenue to pay for bike lanes no-one uses. More research on this character will show more reason to hit this site.

Corporations:

ACER

Site: <http://www.acer.com.au/>

Crime (punishable by DDOS):

Substandard products causing damage to your mental health. These monopoliods will keep you on hold for 20 minutes after speaking with three people just to book a repair.

Telstra

Site: <http://www.telstra.com.au/>

Crime (punishable by DDOS):

One of the worst telco's/ ISP in the world yet they still sucker customers in by cornering markets. They are constantly sued but always come out on top.

Please send us more potential sites for DDOS we really like this!
ddos@machetegirl.com Machete Girl takes no responsibility for any actual DDOS attack however we may or may not participate with said attacks kehe...

android

- noun

"automaton resembling a human being," 1727, from Mod.L. androides, from Gk. andro- "human" + eides "form, shape." Listed as "rare" in OED (1879), popularized from c.1951 by science fiction writers.

In refining my selection I gave myself a firm, but fair criterion:

- * No cyborgs (part human-part machine).
- * Robots can be included, but only if they are of humanoid appearance.
- * Include both malevolent and benevolent androids.

The list is in chronological order of their respective movies.

Maschinenmensch

Played by Brigitte Helm in Metropolis (1927)



Gort

Played by Lock Martin in The Day the Earth Stood Still (1951)



Gunslinger

Played by Yul Brynner in Westworld (1973)



Necron 99

Animated character in Wizards (1977)



C-3PO

Played by Anthony Daniels in Star Wars (IV, V & VI) (1977/80/83)



Ash

Played by Ian Holm in Alien (1979)



Roy Batty

Played by Rutger Hauer in Blade Runner (1982)



Pris

Played by Daryl Hannah in Blade Runner (1982)

T-800

Played by Arnold Schwarzenegger in The Terminator (1984)

T-1000

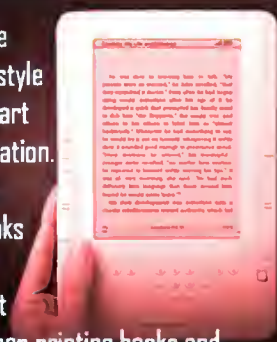
Played by Robert Patrick in Terminator 2: Judgment Day (1991)

--- compiled by Bruno Dante
cultprojections.com



MACHETE GIRL BY Rachel McLachlan

One thing that has always brought people together no matter their cast, creed or style is the written word. Books are a major part of society, read for pleasure or for education. It is easy to assume that no matter what happens people will continue to read books for generations to come. Nevertheless, with the world's dwindling resources is it really a viable option for publishers to keep printing books and magazines?



I am going to stop at that thought for fear of sounding too much like a wilderness warrior. Though, I will raise the question: what will happen when we can no longer print books on paper?

Initially it looked as though the answer would be found in PDF format; something many Universities have been doing for quite some time, allowing students to access reference materials which libraries have in limited copies. As a long term resolution this is not overly viable, not to mention the poor person stuck scanning each page and converting them to PDF. There is the problem of reading it, having a computer with you is not always an option and effectively reading a PDF on your Smartphone is a practical impossibility.

So, what can be done?

Introducing the Amazon Kindle. It is small, lightweight and can hold thousands of electronic books. It is one of the best gadgets I have bought in a long time.

I first encountered a Kindle when the Beta model was released around the time that I began University. A number of my Communications Lecturers were trialing them to decide on their suitability for their students. Even then, I thought they were a fantastic idea.

Over time slight improvements have been made to the Kindle's style, size, weight and graphics. Last month I finally bit the bullet and bought one. The new Kindle, with inbuilt Wi-Fi.

The Kindle is not the only e-reader on the market, but it does have the benefit of supporting the PDF format. This was the major factor that swayed my decision towards purchasing a Kindle instead of another reader, as it is great to use while studying and beats carrying around large stacks of printed PDF readings.

This brings me to the next great point about the Kindle; it's storage capacity. The New Kindle can hold up to 3,500 eBooks, which is no mean feat for something so small.

Weighing in at feather light 280grams and with a 6" screen it is small but functional and not a pain to carry around with you. It's light weight and small size makes it easy to take virtually everywhere and its size means it isn't cumbersome, fitting into most bags and mine is always in my handbag when I leave the house.

Size isn't the only feature that makes it easy to have with you at all times. The Kindle also has a specially designed anti-glare screen, meaning that even if you are sitting in direct sunlight it is still possible to see it without feeling like your retinas are on fire. Best of all you can see the text without squinting. This does however, bring me to one flaw with the Kindle design and that is you need a light source to read it as it does not have a back light. While frustrating, it can be easily overcome by purchasing a Kindle book light. These handy accessories mean that you can continue reading without having to turn on a main light and you can read under the covers if you are still a kid at heart. You can get either a battery powered book light or the slightly dearer option of one that runs off the Kindle battery.

The Kindle's page turning buttons are on the sides so you do not even have to move your hands from where you are holding it. The other function buttons are just as easy to use and navigate, even if you do not read the instruction manual, which is refreshing.

On the topic of the battery, the Kindle is a dream to recharge and can be done via the supplied micro USB cable into the USB port on your Computer or Console. You can also purchase a power adapter for whichever country you require, or you can collect the whole set, so you can plug it in if you cannot access a computer. The beauty of the Kindle is that unlike many eReaders and tablets on the market it does not use much power at all, mainly because it does not have a back lit screen or as many functions and as much software to run as some of the others, the result is a 3 month battery life which is fantastic.

The Kindle does have features other than just being an eBook reader. It can store and play audio files, which can be handy if you are an audio book fan. You can also connect to the internet and browse using the built in Wi-Fi (or the experimental 3G if you take that option). The Kindle also connects directly to Amazon.com and can be configured to your account so you can purchase and download new books virtually instantly and they arrive in your library within 60 seconds.

Cat Holroyd.

PORTAL 2



Welcome cyberpunks to our review of one of the most anticipated video games of the year, Portal 2! There will be some tests in this review so if you all pay attention I may give you some cake at the end...not likely...as there is no mention of cakes this time rounddamn cakes. Portal 2, takes place many years after the original events at the Aperture Science Enrichment Centre where you, Chell apatures favorite test subject, wake up inside a motel room where you have been in stasis for many years within the Aperture Science facility, only to find that you have been woken up by a personality core by the name of Wheatley (Voiced by Stephen Merchant) who decides to help you escape the facility once and for all. (spolier warning) however while trying to activate an escape pod he accidentally wakes GLaDOS, the evil homicidal computer from the original game who still has a grudge against you for "murdering" her years before...you monster. Soon after you place Wheatley in charge of the facility whos first act is to transfer GLaDOS to a potato and throw you down a large pit of inevitability, literally.

The rest of the game takes place in the age old pits of the enrichment centre facility where you have to play through over forty years of Aperture Science test facilities while utilising prototype materials and technology to achieve your goal. Some of these prototype materials and technology allow you to jump higher, run faster, create a bridge of hard light, jump on a faith plate that propels you high in the air, use a special pivot cube to pivot a thermal discouragement beam to your advantage and even use an excursion funnel which allows you to transport yourself three dimensionally mid-air with your portal gun. Using these technologies you can negotiate your way through the various puzzles and facilities to reach your end goal, to mess up one evil computer...and save your companion cube.

The game design has turned out magnificently and from the moment you jump out of that destroyed cryogenic chamber you notice how old and decrepit the facility has become. A theme that is continued as you start to play through some chambers that you remember from the first game, the new whiteness gone, replaced by aged, rusting and rooms infested by plant life with nothing but a running commentary from Wheatley and GLaDOS and guidences in the form of rogue graffiti by "Rat Man" an ex-Aperture Science employee, designed to give Chell advice as to how to get out.

However, there is something about Portal 2 that really did impress me, that was the design and layout of the multiplayer co-op campaign.



Now not many games succeed well in the area of co-operative modes, in fact most games have been famous for making a donkeys breakfast out of it. However the boys at Valve have really come together to bring a highly exciting and playable co-operative campaign into the mix where you and a friend can play as the Aperture Science test robots ATLAS and P-Body. Both are taught how to use teamwork to reach your goal and to cripple each other at yours and GLaDOS' amusement. In the co-op campaign each player has a portal gun which adds a little more challenge into a game which already has you thinking laterally, increecing the number of portals you can use to four.

Along with these extra portals you also have a system of designating ideal portal locations for your team mate by using your portal gun to mark out areas, and if they are still not paying attention you can feel free to use your emotions to wave, dance and maim your team mate into listening, all the while incredibly annoying GLaDOS who after a while doubts your intellectual superiority. What really impressed me about the co-operative campaign was its introduction, it was designed to show the players the fundamentals of team work and how team work links into the Portal 2 co-operative campaign. I can guarantee you that when you start playing the co-op campaign you will not stop playing no matter how many times it causes you to bang your head on your desk in a high level of frustration.

Remember, think outside of the box! And now you're thinking with portals.



The graphics are exceptional, considering valve used the Source game engine which has been around since Half Life 2's release in 2004. Portal 2 really exceeds its graphical and physics limitations by showing the player just how destructive the environment can be as well as the many graphical enhancements you see throughout the game, especially during the end boss battle. However, I will not ruin that for you.

When it comes to the game play I like many other critics feel that that the original Portal was a puzzle game with a little bit of a story to keep it going where Portal 2 has been hit with the mainstream stick and is a game with a full story line which incorporates a puzzle feature into it. This in a certain way neglects what many feel was the meaning behind Portal in the first place. However, that said it is still a very fun game to play.

Another noticeable factor about Portal 2 is the use of Hollywood actors for character voices. For example Stephen Merchant plays Wheatley, J.K. Simmons as Cave Johnson the highly excitable CEO of Aperture Science and Ellen McLain returns as the well remembered voice of GLaDOS. One can only assume this would be a factor of the mass amount of popularity that Portal gained upon release.

As with most source based games Portal 2 saw the return of Jonathan Coulton with his new song "Want You Gone"

Portal 2 is a fantastic game to play; it certainly lives up to the standard set by its predecessor released in October 2007. With its extravagant use of the Source engine, the story line and game play. This writer thoroughly enjoyed playing Portal 2 and looks forward to any sort of downloadable content that is to be released hopefully very soon. Though it is sad that GLaDOS does not want me back...

Tom "DeKiller" Grantham

Story Line: 9/10

Game Play 10/10

Graphics: 9/10

Controls: 10/10

Cyberpunk: 9/10

Overall: 9.4/10

PORTAL 2

CY-NET PATROL

More geek stuff for you to pander over....

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THE ALL NEW
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IT'S ALL IN THE KEYBOARD

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http://www.commodoreusa.net/CUSA_Home.aspx

The New Commodore 64 range look fking hot. Old style keyboards with full hardware built in that comes with Linux! I've got to get one, I've got to get one, I've got to get...

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Wicked Lasers

With laws always changing in Australia due to peeps shining these babies into plane cockpits these are hard to get in Aus. Everywhere else pretty much fine >_<



<http://www.ausbt.com.au/concept-airline-seat-designed-for-computer-games>



Whats with everyone wanting to build statues these days. Robocop, ATAT's what's next..

Well at least these guys have raised about 70,000 so far. Go help em out.



<http://www.kickstarter.com/projects/imaginationstation/detroit-needs-a-statue-of-robocop>

Quemando cromo

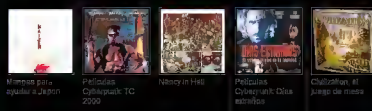
cómics + juegos de rol + warpgames



Cuando el máster muerde el polvo

Historia de Tránsito de la vida en el mundo de la ciencia ficción

Quirras también le interesan:



A veces un Director de Juego es el más divertido, incapaz de imponer su autoridad, de ser la Voz. A veces es que los jugadores no lo hacen como ellos que le permiten perder la partida, decir que la charla para que haga lo que ellos quieren sin pena de perder la motivación en la

Enlaces

Athens: Blog
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Vib. 145 - Blog

<http://hackerspaces.org>

BURNING CHROME

I've had a decent look through this site (In English) and there's quite a lot of good stuff here, including Machete Girl :) while the website is in spanish you can translate using google search engine.

If you have any sites you want to suggest please contact us here ----- and you may get free shit

COPS, DEVELOPERS, CORPORATE SCUM HANDS OFF NEWTOWN

We are sick of the situation in our neighbourhood. Gentrification has been exponentially increasing for years.

Trying to enjoy a drink or a meal together.

Real estate agents and landlords pimp us out for exorbitant rents.

Everywhere we look we are assaulted by crass images of commercialism.

The police, local council, and business owners are the domination of corporate propaganda and mass forms of communication are tolerated.

Parking cops stalk around waiting to pounce. Signs, fines, and laws regulate our very existence and break us down psychologically to accept their control.

We live in a panopticon where cameras surveil our every move.

They try to create a false sense of community, atomised and there can be only two modes of existence, "work" or "consume" is the redevelopment of our train station for our benefit? Or is it to help the more efficient functioning of capitalism, to transport us like cattle to and from our workplaces, and to supply the boutiques, restaurants and the future developments with higher concentrations of consumers.

The social consensus is an illusion, we will not accept this state of affairs and let authority dictate to us how we will live. Through our acts of collective self organisation, direct action, and solidarity we can confront the existent and take steps towards free work without hierarchy in our heads.